The Essay-Proof Journal

Devoted to the Historical and Artistic Background of Stamps and Paper Money



"My Horse"—a charming vignette whose syngraphic history is traced by Dr. Glenn Jackson in



Official Journal of The Essay-Proof Society

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An Exercise in Topical Essay-Proof Collecting

By GLENN E. JACKSON

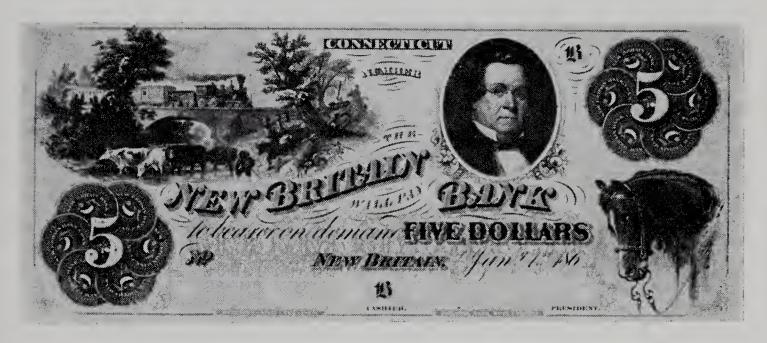


Fig. 1. \$5 New Britain Bank note design with "bridled horse's head and blanket" vignette by Charles Smith. With the National Bank Note Co. imprint, it also bears the portrait of banker Seth J. North and James Smillie's engraving of "The Crossing."



Fig. 2. One peso note of El Banco Oxandaburuy Garbino with American Bank Note Co. imprint and the bridled horse's head, called "My Horse."

OR many years I owned a \$5 "New Britain Bank" note proof with a National Bank Note Co. imprint, mounted on a page with what I thought was a matching die proof of one of the vignettes. The die proof had no imprint but seemed to match the vignette of the "Bridled Horse's Head and Blanket" appearing on the right end of the note. (Figure 1.)



Fig. 3. Die proof of American Bank Note's "My Horse."



Fig. 4. Bank of Ecuador 100 sucres note proof with American Bank Note's unbridled "My Horse."



Fig. 5. Close up of ABNCo. "My Horse" sans bridle.

While looking through foreign bank notes at Bill Kiszely's table at the Virginia Numismatic Association's bourse in Alexandria, I came across one issued by the Bank of Oxandaburuy Garbino, Mexico, dated 1869. This proof note had a bridled horse's head but an American Bank Note Company imprint. (Figure 2.)

This aroused my curiosity because The Natianal Bank Note Company was in existence at that time. Remembering the New Britain Bank note and upon making a closer examination of the notes and my proof, I found the proof did not match the vignette on the New Britain note but did match the horse's head on the Mexican note. Both bank note companies were using similar vignettes during the same period!

The horse's head with trappings and blanket was engraved for National Bank Note by Charles Smith in 1859, after Landseer. (Figure 3.) "My Horse" was engraved for American Bank Note by H. S. Beckwith in 1862 after Landseer's painting also.

The horse's head vignette appearing on the Bank of Ecuador's 100 Sucres note proof circa 1880 closely resembles the "My Horse" vignette in all respects except there is no bridle. (Figure 4.) A close-up of the vignette would almost convince one it was the same die reworked. (Figure 5.) However, this is not the case. This particular vignette was engraved for the American Bank Note by Charles Schlecht in 1864. The artist was John W. Casilear, himself a prominent bank note engraver. The note was designed by Thos. F. Morris, Sr. who was with American Bank Note from 1868 to 1887.

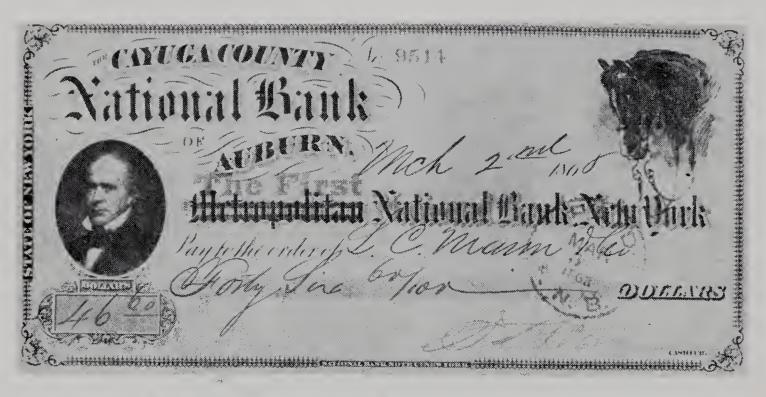


Fig. 6. 1868 check of the Cayuga County National Bank of Auburn, N. Y. with National Bank Note imprint and Landseer's "My Horse" (bridled) vignette. Also bears a portrait of Treasury Secretary Salmon P. Chase and a 2c imprinted revenue stamp.

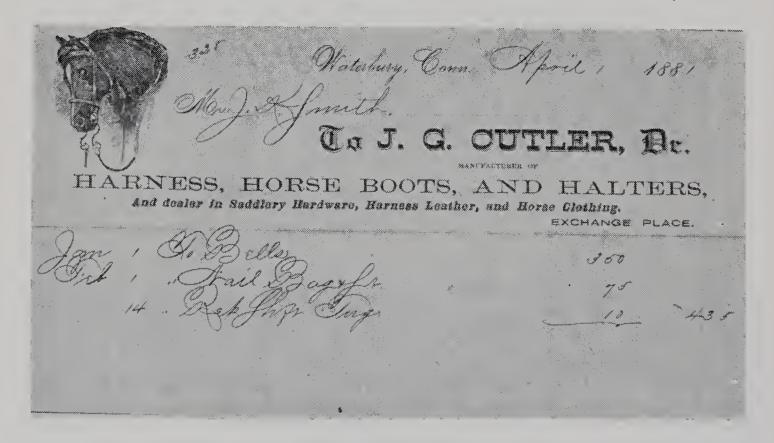


Fig. 7. Invoice with a lithographed version of National's "My Horse."

By 1868 the bank note companies started to feel the effects of the new banking laws and the government printing more and more of its own currency. As a consequence they were constantly looking for additional ways to increase business. So for several years the broken bank note vignettes were used on checks as ornaments, many reflecting aspects of the business or personnel involved. The "My Horse" vignette adorns The Cayuga County National Bank of Auburn, N.Y. check. (Figure 6.)

Another way in which the bank note companies utilized their vignettes was to print them on lithographed billheads. The one illustrated undoubtedly came from National's vignette. (Figure 7.)

My experience with "My Horse" is just another way to have fun collecting. It might be called "Topical Collecting".

An Essay for the James M. Buchanan Postmaster's Provisional Issue of 1845

By STANLEY M. BIERMAN, M.D., F.A.C.P.

HE Postmaster's Provisional issue of Baltimore, Maryland which bears the signature of James M. Buchanan and the imprint of 5 cents and 10 cents, is one of the preeminent United States philatelic rarities. The stamps were issued some time in 1845, after an initial printing of prepaid handstamped envelopes bearing the signature of James M. Buchanan, the word "PAID" and the stamp rate. James Madison Buchanan was a lawyer and prominent politician in Baltimore, Maryland and was appointed postmaster of the city on April 8, 1845 by authority of President James K. Polk. No records have been discovered to identify in what manner or by whom the Baltimore Postmaster's Provisional adhesive stamps were produced and the original plate employed in the printing of the stamps has never been found. Several printing firms were located within a block or two of the post office during Mr. Buchanan's administration. Only one of the firms is still in business but its records were destroyed by fire in 1903.

John N. Luff's pioneering studies of Postmasters' Provisionals were published in the 1897 American Journal of Philately 2. He noted that the Buchanan Provisionals were printed from an engraved plate of copper. The surface of the plate was divided by thin vertical and horizontal lines into rectangles which contained the stylized signature of James M. Buchanan and the rate of 5 or 10 cents. The signatures in black ink were printed on either bluish or white wove paper. Luff reconstructed a plate of 15 stamps in five horizontal rows of three stamps each. He categorized what he believed to be 11 varieties of the 5 cent and three varieties of the 10 cent stamp.

Muriel Bemis Hayes has more convincingly produced a layout of the Buchanan plate in two rows of six stamps (see Figure I). The plating and position of the issue has been carefully reconstructed based on plating detail of the position of the signatures relative to the periods after the stamp denomination, the distance between the letters and the frame lines, and the style of the signature as well as plate flaws. The original sheet measured approximately 125 mm horizontally by 110 mm vertically, with 12 rectangles each measuring 52.5 mm by 16.5 mm.

With this information as historical background, I acquired an unusual se-tenant pair of 3X1-2 of the 5 cent and 10 cent Buchanan Postmaster's Provisional at an auction held in 1976 by Jackson Winter (see Figure II). The lot was described as "finely engraved on white paper from sources unknown." Mr. Winter had sold a similar item two years previously described as "3XU1-2, 5c and 10c Buchanan expertly engraved copy on grayish paper. The origin is unknown and accompanying description says it may have been an essay or an attempt at counterfeiting. We present it for what it is worth, undoubtedly contemporary and quite possibly of great rarity."

The se-tenant pair which I acquired had a patina of age and superb engraving style belying the claim of a contemporary forgery. Luff had reported that a 5 cent Baltimore forgery existed on violet paper copied from a stamp catalogue and reduced to half size of the original stamp. It was also known that a souvenir sheet existed 1 bearing a facsimile stamp of the individual 5 cent and 10 cent Buchanan which was issued by the

	top sheet	margin			
	position 1 5¢	position 2 5¢			
Ге	position 3 5¢	position 4 5¢	Rig		
Left sheet margin	position 5 5¢	position 6 5¢	Right sheet margin		
margin	position 7 10¢	position 8 5¢	margin		
	position 9 10¢	position 10 5¢			
	position 11 10¢	position 12 5¢			
	Docum S.	eet margin			
extra line below frameline					
FIGURE I					
Lay	Layout of complete sheet of Baltimore adhesive stamps				
ļ			-		

Baltimore Philatelic Society in 1946 to honor the centenary of the Baltimore Provisional. The 5 and 10 cent "stamp" cuts from the souvenir sheets are easily identified as contemporary reprints. Wishing to validate the authenticity of the newly acquired item. I sent a picture of the issue to Barbara Mueller, editor of The Essay-Proof Journal. She replied, "I don't think we can use the term 'authenticity' in dealing with an item like this. Since the original postmasters' provisionals were not 'official' government issues, they are fair game for anyone wishing to make reproductions, reprints."

I subsequently submitted the se-tenant pair to the Philatelic Foundation and it was returned from the Expert Committee with the following notation, "We have examined the enclosed U.S.A. 1845 5c and 10c black, Scott 3X1P, 3X2P composite die proof on wove paper of which a photograph is attached and are of the opinion that it is genuine."

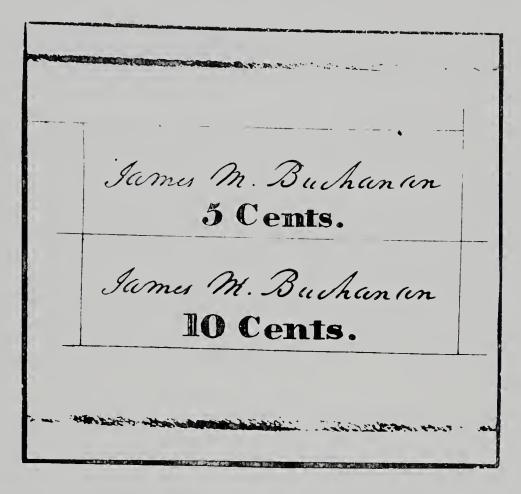


FIGURE II

Buoyed by the apparent genuine nature of the item, I contacted Muriel Bemis Hayes, an authority on the Buchanan Postmaster Provisional, through the efforts of Andrew Levitt. She stated in a letter 3 that the se-tenant pairs are definitely not proofs or reprints, but might possibly be essays. The rectangles and signatures differ slightly from the issued stamps. Robert Siegel reportedly advertised these items as reprints ten years previously. He acquired them in a mail sale for estate liquidators. The so-called reprints came in a stockbook purchased from a dealer named David Schwartz. Mr. Schwartz had acquired the items eight years previously from another dealer named "Jose" who specialized in Spanish philately. I wrote Mr. Schwartz 4 attempting to further trace the origin of the Buchanans and uncovered the fact that he had bought and sold 40 pieces of this issue in 1960 with the understanding that they were reprints. One copy had been acquired by Elliot Perry, another by John Boker, and another by Richard Schwartz.

A modest amount of material exists in the philatelic literature ⁵ regarding reprints of other Postmasters' Provisional issues, which history has important bearing on the origins of these se-tenant Buchanans. This related history may help to resolve the question as to whether the se-tenant pairs are preparatory essays for the stamp, or subsequent private reprints from the die.

Reprint History of Other Postmasters' Provisionals

by E. A. Mitchell, Postmaster. The issue was subsequently reprinted from the original handstamp on different papers and colors on three separate occasions. The first lot of 20 impressions was made in 1871 for W. P. Brown in dull blue on thick, hard white paper with the signature and word "copy" written in rose-lilac ink. Shortly thereafter 30 reprints in carmine-red were struck for J. A. Petrie, a rather romantic and mysterious individual in philatelic history who had acquired the Atlanta trial colors, sheets of 1869 cardboard pictorial inverts, and 215 panes of the 1893 American Bank

Note reprinting of issues from 1845 to 1893. At a later period a third reprinting of the New Haven issue was made for N. F. Seebeck on soft, yellow white paper. In 1932, the New Haven Philatelic Society acquired the original handstamp and reprinted 130 stamps in red ink and 130 in dull blue on hard wove paper which are consecutively numbered.

The Providence, Rhode Island Postmaster Provisional stamp was issued in 1846 by Welcome Sayles. In 1854, Mr. Sayles gave the original plate to his nephew Lycurgus Sayles, who pigeonholed the item in an old desk. The plate was later discovered and sold to E. B. Hanes, president of Bogert and Durbin Co., who struck thick cardboard proofs in blue, red, green, brown and black. The first reprinting was made in 1893 of 509 sheets produced on various old colored paper. A second lot of 1,108 sheets was reprinted in 1898 in New York by Henry Mandel. Impressed on the reverse side of the paper are the letters BOGERTDURBIN printed in large fancy capitals in gold-bronze ink. In 1913, a final lot of reprints practically identical to those of 1898 was produced by Livermore and Knight. The plate was thence passed to Arthur Tittle of Philadelphia, but corrosion had rendered the plate unusable and it was deeded to the Rhode Island Historical Society. A crude counterfeit of the Providence, R.I. issue was made for Hussey's Post.⁶

Perhaps the best example, however, to employ as a prototype for the origins of the Buchanan se-tenant pair relates to the production of the New York Provisional 7 prepared in 1845 for Robert H. Morris, Postmaster. The stamp issue was prepared by Rawdon, Wright and Hatch from an engraved plate of 40 subjects employing the Washington vignette. Trial color proofs of this issue exist in blue, brown, green and scarlet on bond paper. It was claimed that George Hussey of Hussey's Post saw commercial opportunity in private reprinting of obsolete issues and somehow obtained a transfer relief of the 5 cent New York Provisional. In a printed denial, Mr. Hussey vehemently denied parenthood of these trial colors. Another theory proposed that the American Bank Note Co., successor to R.W. and H., acquired the transfer roll and produced these trial color proofs. The best guess is that these issues are not reprints but original trial color proofs produced from a miniature plate of nine subjects before production of the final plate of 40. Brazer believed that all the evidence gathered convinced him that miniature sheets were submitted in various colors to Postmaster Robert H. Morris in 1845 prior to his decision as to the final size of the perfect plate.

Arguments for the Essay Theory

ETURNING to the se-tenant 5 and 10 cent Buchanan, the pair is shown in Figure 61 of Muriel Bemis Hayes' article 1 on the Buchanan Postmaster Provisional. The origin of the issue was unknown to her but the issue was believed to be an essay. The dimensions of the rectangles in the pair are 52.5 by 15.5 mm for the 5 cent and 52.5 mm by 16 mm for the 10 cent issue; they differ from the actual stamp which measures 52.5 by 16.5 mm. The position of the dot which appears after the word "cents" of 5 and 10 cents relative to the "h" of the Buchanan signatures does not match the other known plating positions of the stamp. The paper on which the se-tenant pair is printed is hard white wove paper measuring 60.5 mm vertically by 65 mm in width. There are obvious thick vertical parallel bars which measure 52 mm apart in the upper and lower quadrants of the piece which represent the superior and inferior borders of the printing plate. The issue also is known to exist on what appears to be a jagged piece of gray paper of the same approximate dimensions. There is no printing on the reverse side of the paper contrary to the statement on page 166 of Hayes' article.

While it is possible that the se-tenant Buchanan pair could be a forgery despite the certificate of authenticity from the Philatelic Foundation, it seems unreasonable and

impractical for a forger to reconstruct a non-existent se-tenant pair rather than to reproduce a facsimile plate. It is also most unlikely and highly improbable that a reprint would be produced for the above reasons and because the technical difficulty entailed in printing a se-tenant pair with smaller rectangles from a transfer roll. From the above description of the se-tenant Buchanan, it is obvious that the issue is not a proof since the item differs from the issued stamp. One is reduced to the conclusion that the pair is an essay and exists after the manner of production of the 5 cent New York Postmaster issue. It is a probable and logical speculation that the printing company produced a "miniature" se-tenant plate of the 5 cent and 10 cent Buchanan to present to the postmaster for approval much in the same manner that Rawdon, Wright and Hatch prepared miniature plates of nine proofs contemporary to the final plate of 40 stamps of the New York Postmaster Provisional printed for Robert H. Morris.

Upon final approval by the Baltimore, Maryland postmaster of the se-tenant essay for the James M. Buchanan 5 and 10 cent issue, a transfer roll of the signature could have been constructed for the final preparation of the 12-subject engraved copper plate. The signatures on the essay appear identical to those of the final stamp, and the position of the signature relative to the dot following "cents" would be accordingly altered, accounting for the distinctive final plate positions described by Muriel Bemis Hayes. Whether this is a statement of fact or fanciful artifice will probably never be known. The hypothesis is, however, a logical extension of known prior practices of other printing firms, and precedent for the theory does exist. It is, however, anyone's guess as to the resting place of the 40 pieces of the essay for the period 1845 to 1960 when the se-tenant 5 cent and 10 cent Buchanan issues were resurrected by the mysterious and untraceable "Jose."

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R.G. Stone Produces Bibliography of French Colonial Literature

EPJ author Robert G. Stone, who also edits the France & Colonies Philatelist, has compiled what promises to be the definitive bibliography of philatelic literature on French Colonies, Protectorates and Overseas Territories. The first division of it appears in the Philatelic Literature Review of the American Philatelic Research Library, Vol. 26, No. 2, June 30, 1977, and requires 17 pages.

The U.S. 1869 15c Types

By GEORGE W. BRETT

Editor's Note: The following critique first appeared in the September, 1977 issue of The United States Specialist, monthly publication of the Bureau Issues Association. It is repeated here because presumably the members of The Essay-Proof Society are also interested in the subject of the 1869 issue types and proofs. The author of the study under discussion, Mr. J. C. M. Cryer, is a member of both EPS and BIA and highly respected for his collections and devotion to philately. He wrote the paper under review for the "Register", annual publication of The United States 1869 Pictorial Research Associates, an offshoot of The U. S. Philatelic Classics Society.

Mr. Brett, chairman emeritus of the BIA, has been a member of the expert committees of APS and SPA, and is the author of the definitive handbook *The Giori Press*. He has served as a judge at INTERPHIL 76 and many other major national and international exhibitions.

It is hoped that Mr. Brett's discussion of Mr. Cryer's work will stimulate further research and eventually result in publication of all pertinent facts. In this connection, it may be pointed out that Mr. Cryer wrote a similar study on "The Panama-Pacific Small Die Proofs" for the 1976 edition of the "Register" using the same fictionalized approach. Both papers should be probably studied together.

(Copies of the 96-page fully-illustrated 1977 Register may be obtained at \$15 each by writing Elliot H. Coulter, Publication Sales Director, Sterling Rd., Harrison, N.Y. 10528. Back issues of "1869 Times", quarterly newsletter of the PRA, may also be obtained at this address at \$2 each. Membership in the PRA is open to all interested philatelists at \$15 per year plus a one-time initiation fee of \$2 from Donald E. Haller, Jr., Secretary, P. O. Box 363, McLean, VA 22101.)

UR editor has asked me for some comments on an article by member J. C. M. Cryer, entitled "The Landing of Columbus—the Three Types". The article is included in a recent package published by the group called "The United States 1869 Pictorial Research Associates". This "assignment" perplexed me a bit because frankly I do not have, nor have I ever owned, one of the stamps in question; still there is a reason for me to accept our editor's challenge as I do claim to know something about types from a lifetime of association and study of them. So what do we do? Well, in spite of all the hue-and-cry that some editors and philatelists(?) have raised in recent months against the placing of material in museums because of the robbery at the

New York Public Library in May, where do I go to check things out a bit? To a museum, of course, where I as a non-affluent student can have a look at them.

Now, the author has written an interesting article in several ways, but if I get twisted around in my comment please understand that it is not hard to do because Mr. Cryer's method of presentation is a bit different. I can't say that he always does this but he starts out in this instance with a piece of fiction, which his apparently fertile imagination has developed—this before he gets down to his subject in a more "factual" manner. But when someone does this, then one is not quite certain where the story ends and the correct information begins. True, the

author has broken his write-up into "two" parts, one presumably fiction, and the other his more serious approach, but still there is quite a bit of mixing, both ways.

Take the fiction part, written presumably with some attention to timing, locale, etc., and in this case a tale woven around the earliest reported use of the 15c Type I, Scott 118. Here to follow things better we have to know more than the author tells us. Why? Because the cover around which he weaves his story is not really described, nor is it illustrated, nor does he tell us where we might see a picture of it. Still, as a piece of fiction can we be critical of this? Of course, the answer is "no", he is entitled to artistic license, as it is called.

Nevertheless, I have to have my feet on the ground a bit, so I shall supply the lack by saying that the cover is illustrated on p. 174, v. 2, Brookman, 1966. It may also be illustrated in Ashbrook's Special Service but I've not bothered to check. But it helps, I think, to see the item because Mr. Cryer does make it interesting in spite of his continued use of artistic license, such as that the manufacture of stamps back in 1869 was more complex than today, that our Bureau of Engraving and Printing has a press that uses 40 plates, and that the New Orleans post office in 1869 had a cancelling machine! All of which I would dispute as fact but as fiction the author can do what he likes.

However, let's get to the point, or main point of his article the way I see it, because he is as wordy as I am and I can't help but warm up to a kindred spirit! But I would say that his major point is: don't accept what others have written until you have checked it out yourself as well as you can (and maybe not then, of course), and Mr. Cryer should include his own writings in that; to be fair to him I think he would admit as much. I shall indicate why his writings should be included because here he is discussing the three presently recognized types of the 15c design but his illustrations are a failure and it must be most embarrassing to him-or did he do it on purpose

to see if anyone would really examine his article?

But take his Figure 3, allegedly an illustration of Type III. As little as I know about the subject, the illustration is obviously wrong—and I would say the chances are it is a Type I instead. Why? Because it very clearly shows a grill and Type III should not have a grill. Now, perhaps his Figures 1 and 3 got reversed and if so, that is most unfortunate because his three illustrations should be the big thing about his article. So my complaint is this: When will people realize that when it comes to types only the finest illustrations are suitable and anything else is a waste of time, money, and space and only adds to the confusion? Here is a kindred soul who is interested in types and I have to do this to him because on his own he points out the confusion that others have made and then he gets tangled up himself and falls into his own trap—or did someone help him? Well, I'm sorry.

Mr. Cryer does raise a lot of questions as to how many dies, how they were handled, etc., questions which are in order. But I'm afraid he uses some information that he should have looked at a little more closely, so perhaps what we should do is to give him credit for trying on a tough subject—and I suspect with hardly enough information available to him to really get a hold on the problem. Of course, this is only my opinion but I have my reasons for it. ,

I do thank him for getting me interested, interested enough that I shall dig a little further. Let's see what I can come up with or whether I shall be stumbling and falling also. Sure, I can make up a story to explain Type III, and to develop how and why things were done, but maybe we've had enough stories and speculation. Maybe what we need are more hard facts and here I would agree with Mr. Cryer's last paragraph, prior to his final postscript, stating that all of the primary, secondary, and so forth sources of information should be gathered together from their scattered places so that the job can be done right.

But I do not agree on one little detail. The repository for all this information should not be one small select group like the 1869 Associates; no, it should be a central institution like the Smithsonian in Washington, answering to no one particular aspect, group, or thing but instead set up for the benefit of all students and collectors regardless of their particular slant or affiliation. The repository doesn't even have to have the original records, as permanent-type photocopies do very well today, but it should be established and

the sooner the better, because attrition is constantly exacting its toll. This is the author's second major point, in my opinion, and it rates repeating and a great deal of emphasis. Frank Bruns at the Smithsonian has been pulling some things together already and more of us should be helping him out.

REFERENCE:

Brookman, Lester G., 1966, The United States Postage Stamps of the 19th Century: H. L. Lindquist Publications, Inc., New York, N.Y., v. 2, p. 174.

Desirable Engraving Artifacts on Market

By HERMAN HERST, JR.

most unusual "philatelic" item was shown around at NOPEX, the APS convention in New Orleans in April, 1977, the property of a Chicago visitor, but a buyer for it was not found at the price asked.

It consisted of a single die in hardened steel, a transfer roll, and a complete plate for the sheet of 12 well-known engraving samples of the Columbian Bank Note Co. (The 12-subject plate showed the Houdon bust of George Washington, the name of the bank note company, and the single word SPECIMEN.)

There was also a set of six engraved stamps taken from one of the sheets, each in a different color, comprising red, blue, orange, green, brown and black. Each stamp bore the handstamped serial number H 999 999 at the bottom. The 12-subject plate was arranged three stamps wide by four stamps high.

The set of three steel items was neatly fitted in purple velvet in a black leather folding case, with all of the trimmings being in perfect condition.

The price asked for the entire case and contents was \$2,500. There were no buyers. In fact, most of the dealers to whom it was shown had no idea what they were looking at, although anyone familiar with the production of an engraved stamp would have recognized the three stages in stamp production immediately.

Cut-off Date for Collectable U.S. Essays and Proofs

Newer members often wonder about the occasional appearance on the market of essays and proofs of very late date. In early 1977 there were a few instances of such material being withdrawn from auction sales. Franklin Bruns, associate curator at the Smithsonian, points out that up to 1958 the Bureau of Engraving and Printing permitted its engravers to retain die proofs of the stamps that they had been a part of as their personal possession. It was intended that such possession should be along the lines of a single die proof—not a quantity. This permission was abolished when it became apparent that engravers' die proofs previously run off were becoming valuable parts of the estates the engravers. Essays for U. S. stamps supposedly remain in the custody of the Bureau.

The Pictorial Issues of French Colonies, 1891-1941

A Half-Century of Design and Production in Retrospect

By Robert G. Stone

(Photographs by Adrien Boutrelle)

Sec. D1-D6. The French West African Issues of 1913-14: Senegal (Scott type A28, Yvert Type c), Mauretania (Scott A4, Yvert c), Upper Senegal and Niger (Scott A4, Yv c), Ivory Coast (Scott A5, Yv c), French Guinea (Scott A6, Yv c), Dahomey (Scott A5, Yv c).

FWA WANTS NEW STAMPS

The omnibus types of 1906 for French West Africa (FWA), after only a year or two of use, were already being badmouthed by the officials of the colony and perhaps others. The Governor-General told artist De La Nezière that the Faidherbe Bridge Type of 1906 was "horripilant" (makes your hair stand on end) and that the Palm Tree on the middle values was not a species known to anybody, at least not in West Africa. If they sound like phony and exaggerated reasons for insisting on a new issue, one readily suspects that FWA had merely come to feel that other colonies were getting more attractive stamps, ones with more native scenes and less imperialistic tone, and ones that sold better to collectors. Another complaint, which the FWA governor probably didn't want to publicize, was that each of the six individual colonies of FWA would like to have its own stamp designs—this was, we recall, a matter of internal administrative dissension when the 1906 issue was being planned.

It was, of course, rather soon to expect a second pictorial issue when many colonies had not yet obtained their first one. But FWA was influential in Ministerial circles and would probably willingly absorb the costs of a new issue. Indeed, according to Maury, the Governor of FWA already in 1908 (or earlier) had commissioned a Paris painter, J. de la Nezière, to design new stamps for FWA using local scenes. De la Nezière was well known in the colonies, having travelled there a lot and established a reputation as a "colonial painter"; he was also well-favored in the Ministry. His appointment undoubtedly sweetened the project at the Ministerial level, where he also could exert some influence.

A FAST PAINTING JOB

Things must have moved rapidly, for when Maury visited De La Nezière's Paris studio in early 1909, the artist was able to show him his completed maquettes for seven designs, one postage for each colony of FWA and an omnibus postage-due design. The painter had shown these maquettes to Gov.-Gen. Ponty of FWA in early 1908, who accepted them without requesting any changes. When Maury saw them, he was informed they had already been accepted also by the "Administration" (colonial Ministry). Maury reproduced photo reductions of each design in Coll. du T.P. (1909, p. 145), which we illustrate here.

Maury was advised that there would be 16 postage denominations for each colony, all in bicolor. De La Nezière said he strongly felt the center should be printed in black.



Fig. 1a. J. De La Nezière's painting for the Mauretania design. (Enl. 2X from Maury's reproduction in CTP, 1909)



Fig. 4a. Painting of the Ivory Coast design by De La Nezière (2X stamp size).



Fig. 7a. Painting of the Senegal "Native Market" design by De La Nezière (2X stamp size).



Fig. 2a. Painting of the Guinea design by De La Nezière. (2X stamp size)

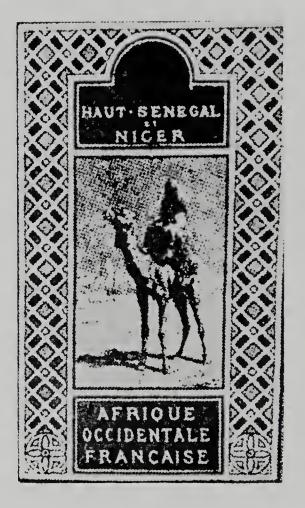


Fig. 9a. The De La Nezière painting of the Tuareg design of Upper Senegal/Niger. (2X stamp size)



Fig. 3a. Painting of the Dahomey design by De La Nezière. (2X stamp size)



Fig. 10a. Painting of the "Circles Type" design for postage-due stamps by De la Nezière. (Enl. 2X stamp size).

but he recognized that the administration would probably not accept that idea because of the difficulty in finding enough distinct frame colors. Maury didn't think the printery could manage to deliver the stamps before the middle of 1910.

In observing the great and very realistic detail in De La Nezière's large paintings, Maury wondered if the Ministry's penchant for wood engravers (i.e., Puyplat), the many transfers in making plates, and the volume printings would not attenuate the painter's "artistry". He told De La Nezière (who had never designed any stamps before) that certain minute details in his maquettes would be hardly visible on the stamps. Nevertheless, Maury was impressed by the artist's work and thought he was fully qualified for the commission given him.

AFTER THREE YEARS . . .

Nothing more about this project was bruited in the press for three years. In the spring of 1912, Maury reported (CTP 1912, p. 102) that he had heard that the Dahomey and Senegal designs would be the first to appear. To get confirmation of this news, he ". . . went to see the sympathetic author of the project, De La Nezière, who received him charmingly in his ravishing atélier filled with souvenirs brought back from his many travels." Said De La Nezière: "I can tell you that the engravings have been completed and that contrary to what has been published, it will be the designs assigned to engraver Puyplat—those for Mauretania and Guinea—which will appear first. The printing will begin next month and the issue will probably be ready in July or August (1912)" . . .; ". . . engraving of the types for Ivory Coast and Upper Senegal and Niger has been assigned to an excellent artist, M. Froment, whose talent you can appreciate from the proofs you see here." . . . "Essay-dies engraved in bronze (!) have been made of the types for Dahomey and Senegal. M. Mignon has been given that task. Here is a proof from this procedure but the die is not yet definitive, some small retouches to be made in the shadows of the upper part." . . . "I believe they are thinking now of only 13 denominations and that the colors (of given denominations) may not be the same for all six colonies."

Before leaving the studio of the amiable artist, Maury did not fail to admire the display of many paintings and sketches De La Nezière had made on his voyages around the world. Again he was sure the Administration could not have put the task of composing the colonial stamps in better hands, and again he hoped the process of fabricating the stamps would not degrade too much the delicate work of the artist.

But contrary to the artist's predictions the stamps did not go on sale until July 1913-March 1914!

WHY THE DELAY?

We can only surmise the reasons for the long delay in getting these issues off the press—three years for dies and two-three years more for printing. One consideration was probably political. The issues for Gabon, French India, and French Oceania were also being prepared in the 1908-13 period, and since these colonies had never had any pictorials before, they deserved to have priority. In addition, the demands on engraver Puyplat to work on all these designs at once was more than he could handle. The Ministry had therefore to find some new engravers to help out. But they were inexperienced with stamps and probably worked much more slowy than the facile and practiced Puyplat. Several other engravers, mostly unnamed, who had done one or several issues for the Ministry during 1905-1910, were for some reason not given further commissions. Instead, the favored Puyplat was kept as busy as possible.

We recall that Puyplat was reputed as a wood-engraver. When Maury visited De La Nezière in 1912, he asked him if the Ministry was still in favor of wood engraving

(or wood engravers), to which the artist replied "oui" and referred to the engravings of Froment of the Ivory Coast and Upper Senegal types, thus implying that Froment, too, did his work in wood. But the new engraver, Abel Mignon, was so uncertain of his ability that he made preliminary essay dies in bronze (in which he probably had worked before) of the Dahomey and Senegal types. Since the first two designs to be engraved and printed, those of Guinea and Mauretania, were the ones engraved by Puyplat, perhaps the shortage of engravers and the inexperience of the new ones, was a factor in the long delay in preparation of the FWA sets.

However, the dies for all these stamps had been completed and ready since late 1911. Hence we may suppose the printing was held up waiting for the preparation of the French India and Oceania sets of 1913-14 to progress to the point where they could be issued at about the same time as the FWAs.

There was, moreover, a very large number of secondary-dies and plates to be made for the FWA postage issues, 102 in all (—the dues stamps were held up till 1914-15 after all the postages were out). That was a big job which could easily have taken over two years in the plant. At the same time, 34 dies and plates were being made for India and Oceania. Also, new plates and voluminous press runs were continually required for French stamps. One can see that the printing plant was probably backlogged with work.

THE STAMP ISSUES

The dates on which the various FWA sets appeared straggled from about May 1913 to March 1914. The first was Mauretania, followed by Guinea around August, then Dahomey and Ivory Coast in October or later in 1913, and Senegal and Upper Senegal/Niger in March 1914. The dues stamps began to appear in March 1914 for Guinea, followed in June by Dahomey's and the rest in early 1915.

Just before the Mauretania postage issue, the Oceania issue came out (Feburary 1913) and just before Senegal's the French India stamps (June 1914). Thus eight large issues were released almost within a span of a year. It seems that the policy at that time was to release the complete set of postage values for a given colony all on one date. No doubt the printing of the different values for a colony was done sequentially and thus some values may have been printed months before release and held until the whole set was finished. Fortunately, most of the stamps were out just before World War I began, else there might have been further delays.

Each set for FWA consisted of the same 16 postage denominations. For the denominations other than those printed in UPU-recommended colors (5, 10, 25c), the colors or color combinations (all were bicolored) differed considerably from colony to colony (as De La Nezière had said they probably would). The reason for that is not known nor easily surmised, whether for sake of variety or to avoid confusion between the given values of neighboring colonies. We doubt the designer had any influence on the color selection. In any case, very few of the stamps had black centers. In 1915-17, when additional printings of some values (chiefly 5, 10, 15, 25c) had to be made, a chalky (couché) white paper was used, which gave a very fine impression and bright colors. DePomyers calls attention to some early printings of the Senegals in which the make-ready was deficient so that the ground around the market appears to be practically white, heightening the effect of a brilliant insolation. The later printings are often poor impressions, which were due to careless make-ready or press work and porous paper.

In 1915, Red Cross overprints of 5c on the 10c were issued and in July 1917, a 15c postage value was added. From 1922 to 1935, long series of color changes, overprints, and new denominations were made, bringing the total number of stamps to between 40

and over 60 for each postage design. The new values were required by the continuing post-War currency inflation, and with resulting rise in rates the colors had be changed to preserve the UPU color scheme. Such a long siege of the same designs must have become rather tedious to the residents and officials, as it certainly is to collectors. All the colonies which got their first pictorials before 1915, except Tunisia and Morocco, had to wait at least to 1928 if not to the 1930s for new designs. The post-WWI economic difficulties made the administration very penurious about new stamps.

By restricting each FWA colony to one design, the costs and delays in this project were kept within acceptable bounds, though other colonies were generally obtaining three designs per issue. If the umbrella administration for FWA covering all FWA colonies had not existed, presumably each colony would eventually have gotten three designs. They had to wait until the 1930s to break that barrier.

WHAT DID DE LA NEZIERE PAINT?

It will immediately be noticed that all six designs which we will now describe have a marked similarity in style, particularly in the frames. The same style prevails in some of the stamps De La Nezière designed later for Syria, Lebanon, and Morocco (1917-31 period).

- a) Mauretania.—The design is in large horizontal format. The center subject, according to the designer, shows a small caravan of Mauretanian merchants crossing the desert. The beasts of burden he identified as Mauretanian oxen; they are loaded high with sacks of gum (acacia?), an article of much importance in the economy of the area. The ox in the foreground has a rider on top of the bags and another man walks beside. In the distance are two loaded oxen being led by a man. A low bush in the left foreground is about the only feature one can discern is the barren plain. The terrain is probably a desert-steppe, rather than a pure sand or gravel desert, and would be typical of the southern part of the colony. The engraving conveys an impression of a hot, sunny environment. The sky is heavily ruled to contrast with the lighter ground. The frame consists of vertical bands or panels at left and right with geometrical pattern work and octagonal numeral spaces at their tops. Narrow cartouches across the top and bottom are lettered: at top "Mauretania" with Maltese crosses at each end, and at bottom "Afrique Occidentale Francaise", in fine serifed capitals in white on solid color. The designer's and engraver's names appear outside the border at bottom left and right ("Puyplat"). The die for the center subject carries the numerals of value.
- b) Guinea.—This design is in large vertical format. The subject, according to the artist, is a view of three native porters bearing on their shoulders large packages of raw rubber, while wading across a ford (gué) of the Kitim River. A steep mountain rises in the background, and a few palms and other vegetation are discernible between the far side of the river and the foot of the mountain. The sky is ruled and does not contrast greatly with the mountain. The framework, generally rectilinear and detailed with geometric pattern, is complex at top. A half-circle line connects the tops of the side panels and in the spandrel corners native idols are depicted. In the lower part of the side panels are what seem to be more idols in the form of large birds. The inscription cartouches extend across the top and bottom, lettered in the same style as the Mauretania and other designs. A single circular numeral space is located at top center above the "Guinée" cartouche—the numeral is engraved on the center subject die, as was done for each of the other designs. Outside the bottom border are the designer's name (left) and engraver's ("Puyplat," at right).
- c) Dahomey.—In large vertical format, as were two other designs of the series. The center subject is of a native climbing a large oil palm to gather the nuts. He uses a rope between his hands passing around the trunk to assist him in climbing. Below

the tree, low vegetation is visible. The background sky is ruled but allows the man to be silhouetted sufficiently. The framework is again basically rectilinear with vertical panels at sides filled with geometrics. The cartouches at top and bottom bear the inscriptions but in the corners beside them are motifs of native idols. Numeral spaces are in the middle of the side panels, both numerals engraved on the center-subject die. Designer's name ("J. De La Nezière") and engraver's ("A. Mignon SC") outside lower border at left and right respectively.

- d) Ivory Coast.—In large horizontal format, reminiscent of the Mauretania type but with colony name and numerals at bottom instead of at top. The center subject is an atmospheric scene on the narrow winding Ebrié Lagoon which parallels the coast of the colony for a long distance. The tall lush gallery forest overhangs the shores, dripping with lianes. On the water a pirogue with five men is being propelled along by the "end men", one with pole (front), the other with paddle (back). This lagoon has been an important artery of communication in the colony, especially before roads and railroads were developed. Engraver's indicia "E. Froment" at bottom left, designer's at right.
- e) Senegal.—In large horizontal format, similar in style to the Mauretania and Ivory Coast types. The center subject shows a sunny open yard by a native village of conical-roofed huts with groups of people seated or standing amidst bundles and baskets of merchandise which they are trading or selling. According to the artist it is a market for cotton and arachnids, which are products of some importance in the local peasant economy. A large tree stands in the right background and in the distance are the conical native huts within a walled compound. The ground in the yard is almost white, suggesting a sandy surface under a blazing sun. The sky is ruled, no clouds. The framework has cartouches at top and bottom with inscriptions, just like the Ivory Coast type. The side panels, with stylized geometrics hinting at native motifs, have circular numeral spaces in their middle. Designer and engraver indicia outside bottom border; "A. Mignon SC" at right.
- f) Upper Senegal and Niger.—In large vertical format, something like the Guinea type in style. The center subject is dominated by a Tuareg (targui), a nomadic native of the Sahara, swaddled in his robes and turban, sitting on a camel along with his baggage, rifle across his lap. The camel casts a sharp shadow on the light desert ground. In the background one can dimly see some sunlit buildings which the artist said are the ramparts of the fabled Timbuctoo (Tombouctou). The sky is ruled. The framework is of panels at sides and top filled by a simple geometric pattern, except that at the bottom there are small circular four-leaf motifs. A cartouche at top inside the frame carriers the numeral of value and name of colony. A cartouche at bottom reads "Afrique/Occidentale/Francaise". The engraver's indicia, "E. Froment", is outside the lower left, as also on the Ivory Coast type, contrary to usual practice to put it at the right.
- g) The Postage-Due Design.—This is in small vertical format, almost square. It is not at all pictorial, but a geometric figuration consisting of a black ring inscribed "Chiffre Taxe" and "A Percévoir", with segments of intersecting black rings inside the main one. These are projected on a stippled background with various symmetrical geometric motifs based on segments of circles. The inscriptions are at top and bottom and numeral in a square in the center. No designer's or engraver's indicia. This type is thus familiarly known as "The Circles". Printing was in monocolor.

Bon a Tirer—French Imprimaturs

"deluxe proofs", etc. on the market is the "Bon a Tirer". According to the mail auction house of Acadia, Manchester, N. H. in its catalog for the Feb. 26, 1977 sale, the term means "acceptable for printing." The item itself is a 4 x 6 card imprinted, usually at top left, with the name of the country. At top right is the Bon a Tirer inscription and in the center is a black mounting area to which is affixed an imperforate proof of a stamp. Beneath the black area is the word "VALEUR", after which is written the denomination of the stamp. According to Acadia, the cards are given to the country's Director of PTT, who signs and dates them if acceptable for printing. Some were marked "refusè" instead. Only one or two of each supposedly exist. Offered in the sale were items from Cameroun, Central African Republic, Comoro Islands, Congo Republic, Dahomey, Gabon and Malagasy Republic.

Robert G. Stone comments on this type of material as follows:

"These are the same as what has been termed elsewhere 'imprimaturs'—the copies of either the proofs or of the first sheets which are signed by an official as approved for printing. I known of only one or two for the French Colonies, as they rarely get out of captivity in the archives or some official's private paper; and for the recent African republics these are the first I had seen. I suppose the officials concerned are more susceptible to inducements to part with them.

In these cases in this sale they are all signed for Ed. Skinazi who was (maybe still is) the head of a section of BEPTOM in Paris that handles the procurement of French services for the various governments of other countries; I think he only had charge of the postal services section. You may recall that he was the head of the Arphila Commission. The Bons offered must be extremely rare if not "unique" (there should be only one of each design, of course), but you will note that they are not all true Bons since several were annotated as being rejected. Also I note in the illustrations that some are signed only by initials other than Skinazi's, and I suspect these are just copies made to give away or sell."

Color Copier Can Be Foiled

A recent Coin World item notes that the Burroughs Corp. has developed a new printing process for checks and other negotiables, which defies reproduction by the Xerox model 6500 color copier.

Burroughs' "Super Safety II" checks are printed in a pattern which hides the word "void" in a colored background on the check. When the check is copied, however, the four letters appear distinctly on the copy.

The marketing of the color copier has caused concern by the Justice Department and the American Bankers Association about the effectiveness of the copier as a crime tool, capable of duplicating bank checks, stock certificates, postage stamps and similar valuable documents.

Xerox has called the problem "exaggerated," and believes it is far more difficult to produce a passable counterfeit than is generally presumed. "The Bureau of Engraving and Printing . . . has concluded that . . . the machinery poses only a small theat to well-executed security-printed products," a Xerox spokesman noted.

Burroughs spokesmen noted that the new product increases the cost of printing from 20 to 50 percent, depending on the design and the number of colors involved.

ESSAYS

For

U.S. Adhesive Postage Stamps

By CLARENCE W. BRAZER

Revised By FALK FINKELBURG

IMPORTANT...PLEASE READ!

Procedures for Amending These Listings

All correspondence about, additions, corrections and objections to the following listings should be directed to Falk Finkelburg, Box 237, Coram, NY 11727, the compiler, not to the editor of this magazine.

These serialized listings are to be regarded as preliminary to the final catalog in book form. In order to make the latter as accurate and useful as possible, responsible comments and assistance are welcomed by Mr. Finkelburg.

Essays for 1869 Contract

By George T. Jones

Probably made by Bureau of Engraving & Printing.

(See also 179E-B)



112E-A

July 22, 1868.

112E-A. NO VALUE.

Size of design 24x30 mm. Paper overprinted with fine colored wavy lines in fugitive inks as used on beer stamps. Die on India cut to stamp size; (rare)

Jones patent 101020 March 22, 1870.

a. One color;

black blue

b. Two colors;

Nine combinations of colors of network overprint of wavy lines with black head.

blue, light grey overprint red, light grey overprint black, light violet overprint black-brown, pale red-violet overprint carmine, grey overprint



113E-A

113E-A. TWO CENTS.

Size of design 24x30 mm. Inside the oval is the seal of the U.S. Treasury Dept. Die on India cut to stamp size; (rare)

a. One color;

carmine blue

c. Three colors;

black on pale red-violet wavy lines and blue-green lined vignette

By Butler & Carpenter

July 22, 1868.

The following were essayed but not identified. Information as to any identifications will be appreciated. Number letters have been reserved.

a. Self cancelling essays marked "A".

Sturgeon patent Probably 89E-E.

b. Decalcomania combination transfer essays marked "B".

Probably 85E-E.

- c. Engraved indelible cancellation essays marked "C".
- d. Engraved series 1 cent to 90 cents resembling 1867 issue (?) marked "D." Probably 1c, 2c, 3c, 4c, 5c, 10c, 12c, 15c, 24c, 30c, 90c. The report states that one bidder submitted specimens made by another company years since, which possibly refers to the 1851-1860 issue by Toppan, Carpenter & Co., though probably the essays were those essayed April 30, 1861, 55E-A to 62E-A.

By American Bank Note Co.

July 22, 1868.

The following were essayed but not identified. Information as to any identifications will be appreciated. Number letters have been reserved.

Series of 10 denominations probably 1c, 2c, 3c, 5c, 10c, 12c, 15c, 24c, 30c, 90c, engraved with heads imaginary or historical. The report states that some of the essays of bidders were photographs.

1869 Essays by

National Bank Note Co.

Originally all values were essayed with smaller numerals than on designs adopted. All are same size as adopted. From July 22 to Oct. 3, 1868, a controversy raged between bidders protesting award to the N. B. N. C. This caused many experiments to be essayed.

Of plate essays many colors exist from one sheet only, other colors from two sheets and a few colors from three sheets. Some exist privately perforated.

Sheets of 1c to 12c had 150 designs each. Sheets of 24c, 30c and 90c had only 50 designs each.

July 22, 1868.

112E-D. ONE CENT.

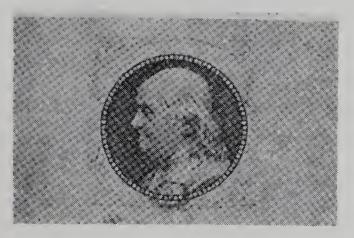
Size of die 40×65 mm. Vignette engraved by Jos. Ives Pease. Frame engraved by Wm. D. Nichols.



112E-Da

a. Die of vignette only 17 mm. diameter on India paper; (scarce)

orange violet-brown black



112E-Db

112E-Db.

ab. Die of vignette with circle of pearls; (rare)

black

c. Die of entire design on India paper die sunk on card; (scarce)

black
violet-brown
dark brown
yellow-brown
scarlet
carmine
deep violet
blue
green
yellow

d. Plate on stamp paper, imperforate, gummed;

buff deep orange-brown orange-brown



112E-De

e. Same, perforated 12;

buff orange-brown orange (rare) f. Same, perforated 12, grilled 9x9;

buff (scarce)
orange-brown
red-brown
chocolate
black-brown
dull red
violet
dark violet
blue
deep blue
green
yellow
orange
rose-red



112E-E

112E-E. ONE CENT.

Size of design 23x31 mm. Size of die 51x55 mm.

Also essayed for envelopes and wrappers on thick papers.

a. Engraved die. On stamp paper perforated 12 gummed; (very rare)

grev

b. Die sunk on white ivory paper; (scarce)

black black-brown scarlet blue

c. Die sunk on India paper; (scarce)

blue blue-green

d. Same cut to shape; (scarce)

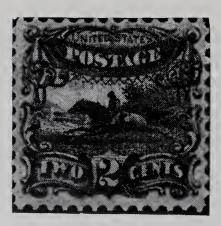
carmine yellow



113E-B

113E-B. TWO CENTS.

Same frame as 112E-A but vignette of Washington. On same die below, another vignette of Washington, but horizontal lines in oval. On India paper (15%"x3½"); black (very rare)



113E-D

July 22, 1868.

113E-D. TWO CENTS.

Die size 41x50 mm. Vignette engraved by Christian Rost. Frame engraved by George W. Thurber.

a. The tablet containing UNITED STATES is incomplete as to vertical shade lines found in the completed design. Die on India paper, die sunk on card; (rare)

black
yellow
red-orange
deep scarlet
brown
green
dusky blue
deep blue

b. Cut to stamp size; (scarce)

deep orange-red deep orange yellow blue-green gray-black light blue rose

c. Completed die on India paper, die sunk on card; (scarce)

brown
rose
mauve
green
dark chocolate
red-brown

d. Same perforated 12. No grill; (rare)

brown dark brown yellow

e. Same perforated 12, grilled 9x9;

brown dark brown orange-brown dark orange-brown rose brown-rose copper-red deep copper red green deep green blue-green yellow orange yellow-orange blue light violet violet dark violet

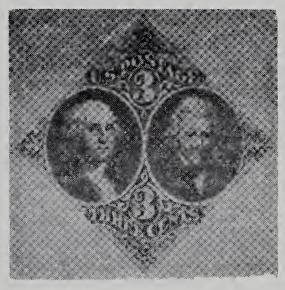
f. Same with double grill; (scarce)

orange



Author Unknown
114E

Essay for a Three-Cent stamp done in red-brown ink and mounted on an envelope.



114E-Ca

From Mason's photo of an unidentified essay.
Possibly by American Bank Note Co. July 22, 1868.
Further information desired.



114E-Cb

July 22, 1868.

114E-C. THREE CENTS.

Die size 53x47 mm. Vignette engraved by Christian Rost. Frame engraved by George W. Thurber.

a. Incomplete die. Larger motive above and below POSTAGE erased. No shading on bottom shield. Top leaves and corner leaves do not touch. Frame about POSTAGE not shaded. No four dots in lower corners. No scrolls beside bottom of shield. Ivory paper 30x30 mm. (rare);

black

"There are no vertical shading lines on label about POSTAGE."

c. On India paper on card; (scarce)

black
carmine
scarlet
orange-red
yellow-orange
dull yellow
red-sepia
blue-green
blue
dull red
orange-brown

d. Same on India paper cut to stamp size;

black
rose
scarlet
chocolate
dull dusky orange
red-violet
blackish slate



114E-Ce

e. Same as c. and d. but vertical shading lines have been added on label about POSTAGE. (very rare)

dusky yellow-orange



114E-Ch

f. Completed die essay. The leaves at top touch, particularly above U and the final S of UNITED STATES, lines of dots in lower corner added, the frame of the tablet containing POSTAGE is shaded; the shading of the shield is lighter at top than at bottom; and scrolls have been added at each side of the bottom frame of the shield. Die on India adhering to card backing; (rare)

black blue deep orange-red

g. Plate on stamp paper imperforate, gummed.

ultramarine dark ultramarine light brown red-brown dark red-brown pale rose rose brown-rose

h. Same, perforated 12. No grill; (scarce)

ultramarine dark ultramarine red-brown

i. Same, perforated 12, grilled 9x9;

blue
deep blue
orange-brown
black-brown
deep black-brown
rose-red
green
yellow
orange
deep orange
dull violet
deep violet
red-violet



114E-D

114E-D. THREE CENTS.

Stamp design and color but with essay grill all over, squares up. Actually experimental proofs.

a. Imperforate, gummed. With black 23 mm. circular cancellation "NA-TIONAL BANK NOTE CO. N. Y. SEP 27, 1869;" (rare);

ultramarine

b. Same uncancelled; (scarce)

ultramarine

c. Same, perforated 12 with horizontal ink line cancellation; (scarce)

ultramarine

d. Same imperforate on thick paper, gummed, with horizontal line cancellation; (scarce)

ultramarine



115aE-E

115aE-E. FIVE CENTS.

Die size 40x66 mm. Vignette engraved by Wm. E. Marshall. Also essayed for envelopes on thick papers.

a. No frame line; solid vignette background, corner spandrels short at centers. Die on India paper; (rare) black carmine dismal red-brown smoky dusky brown grey-violet

b. Completed die on India paper die sunk on card. (scarce)

black
carmine
deep rose
red- violet
red-brown
deep yellow-brown
black-brown
dull yellow
orange
dusky blue
dusky slate blue
green
blue-green
scarlet

c. Die on proof paper, about 40x65 mm. (scarce);

black
carmine
scarlet
red-orange
orange
dull yellow
orange-brown
olive-brown
dusky green
dusky yellow green
light blue
deep blue
red-violet

- d. See safety paper overprint listings.
- e. Die on pink bond paper; (scarce)

orange brown blue

f. Die on light yellow green bond paper; (scarce)

black

g. Die on pale olive buff bond paper;
 (scarce)

black carmine orange red-orange brown

h. Die on cream wove paper; (scarce)

black orange brown blue

i. Die on clear white bond paper; (scarce)

black blue orange red-orange-brown

j. Die on thick cloudy bond paper; (scarce)

black red orange orange-brown blue reddish-brown

k. Die on pale lilac bond paper; (rare)

dark red-orange orange blue

1. Die on glazed paper; (scarce)

black scarlet yellow dark brown blue

m. Die on marbled white cardboard (rare)

green on red-violet veined black on green veined red-violet on green veined

n. Die on ivory cardboard; (scarce)
black

o. Die on white cardboard cut to stamp size; (scarce)

red-orange



115aE-F

July 22, 1868.

115aE-F. FIVE CENTS.

Die size 43x63 mm. Vignette engraved by Wm. E. Marshall. Frame engraved by W. D. Nichols.

a. Incomplete spandrel points, hair on top of head, etc. Die on India card (rare);

black dull red-brown

b. Complete die, India paper die sunk on card; (scarce)

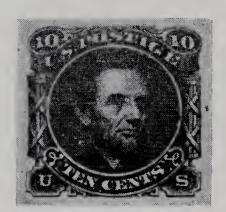
black
blue
dull dusky violet
scarlet
dark red-orange
dim dusky red-orange
dusky green
dusky green-blue-green
dusky blue-green

c. Plate on wove paper imperforate, gummed;

deep ultramarine orange dull red-violet deep red-violet red-brown dull red brown buff green

orange

d. Same perforated 12; (uncommon)



116E-D

July 22, 1868.

116E-D. TEN CENTS.

Also essayed for envelopes on yellow laid paper.

Die size 64x68.5 mm. Vignette engraved by Joseph P. Ourdan. Frame engraved by Douglas S. Ronaldson. Engraved design about 19.5 mm. square.

aa. Incomplete, head as on 1866 15c stamp but with less bust, large unshaded collar, no cross shading in triangles between labels and fasces, no shading on diamonds at end of value label. India on card; (rare)

black

a. Completed die on India paper, die sunk on card. (scarce);

black brown-black gray-black carmine scarlet brown-red orange deep orange deep red yellow-brown yellow green blue-green deep blue red-violet brown

b. Die on proof paper; (scarce)

black
carmine
bright red
red-orange
orange
dark chocolate
dusky yellow-brown
green
blue
dusky red-violet

c. Die on Ivory paper; (rare)

black scarlet black-brown blue

d. Die on clear white thin bond paper about 30x35 mm. (scarce);

black red-orange red-brown orange yellow blue

e. Die on cloudy cream bond paper about 30x35 mm. (scarce);

black light red-brown red-orange blue

f. Die on pink bond paper about 39x45 mm. (scarce);

red-orange red-brown yellow

g. Die on pale greenish-gray bond paper about 33x37 mm. (scarce);

black deep carmine dull scarlet dark brown blue

h. Die on marbled white ivory card about 38x62 mm.; (rare);

black on green veined orange-red on green veined red-orange on green veined dark orange-brown on red violet veined

- i. See safety paper overprint listings.
- j. Plate on stamp paper imperforate, gummed. (scarce);

deep green blue ultramarine dark ultramarine. light ultramarine



116E-E

Circa, Aug., 1868.

116E-E. TEN CENTS.

Design size as adopted for 24 cents. Size of die 101x62 mm. Vignette engraved by James Smillie. Frame engraved by Douglas S. Ronaldson.

a. Die on India die sunk on card. (rare)

black
carmine
dim-rose
dull scarlet
red-orange
orange-yellow
red-brown
orange-brown
green
blue
gray

b. Same on India cut to stamp size; (scarce) most of above colors and;

black red-orange blue-green dim rose brown buff dull scarlet



116E-Fa

Circa, Oct. 1868.

116E-F. TEN CENTS.

Die size 63x75 mm. Engraved by Douglas S. Ronaldson.

a. Design adopted for stamp but shading on bottom ribbon and bars of shield are incomplete.

Die on India on card 61x53 mm. (rare);

black



116E-Fb

b. Same as design adopted for stamp but shading of 0 in 10 is darker, and left top of shield not so dark as completed design. India paper die sunk on card; (rare);

black

c. Design adopted for stamp but shading on left top of shield not so dark. Die on India die sunk on card; (scarce);

black orange blue Note: Mason listed a design as adopted for 10c stamp but with smaller numerals, both die and plate varieties, but until these are seen it is believed they do not exist.

(To be continued)

Catalog Preparation



Falk Finkelburg at left showing Ernest Wilkens, center and Dr. Glenn Jackson, right, some of his material.

The revision of the Brazer catalog is a lengthy, time-consuming task which utilizes the research efforts of many years. From the photo archives of the Society comes the picture reproduced here, showing author Falk Finkelburg conferring with various authorities about his work.

"DRUPA 77"

By GEORGE W. BRETT

Editor's Note: The following report on an international exhibition rather different from the usual type of show described in the philatelic press should be pertinent to EPS members with their interest in security printing. It was written by one of our members who is the acknowledged authority on U. S. stamp printing techniques.

and printing trade show which was held June 3-16, 1977. It was the seventh in its series and a show that is held every five years at a specially constructed center in Dusseldorf, Germany.

DRUPA is the largest show of its kind in the world. We've been to other trade shows before, even an international, so why go to the largest and just what does this have to do with stamps? Well, not too much application directly to the latter subject but certainly a considerable amount indirectly because practically all stamps are printed, perhaps 99.99% plus. In other words, as printing presses, plates, paper, ink, and separation methods are parts to the making of practically all stamps, it should be obvious that information relative to these facets is essential if one is to understand them. Of the main parts of a stamp, design as such is the only thing not really covered by a show of this kind, and even that comes in to some degree. Of course, we should not forget either, that Germany was the original home of printing and the Germans are still great at it.

As to stamps directly at this show, there was a special handstamp at the fair center post office but no special stamps were issued to our knowledge. There were several stands where special covers were available for purchase—unaddressed—but despite colorful stamps and special cancels they did not interest us. The post office usually had long lines of stamp buyers and we spent little time there.

Generally, security printing exhibitors and/or machinery for such, which could be involved in stamp production, present a low profile at a show like this, for they comprise a rather small specialized part of the printing trade. Of course, the one truly security-type of printing—line intaglio—is not now used to produce the majority of stamps, if it ever was, but it is used consistently in the printing of currency and for important papers like certificates and stocks and bonds.

In any event, there was not a single line-intaglio press at the whole show but there was one full-fledged exhibitor who does use such presses, Giesecke and Devrient GmbH, printers of part of Germany's currency. They were joined at their booth by Papierfabrik Louisenthal GmbH and Security Printing (Swiss), associates in the making of appropriate paper and some accessory machinery. At the Koenig & Bauer display area there was a representative of De La Rue-Giori from their Lausanne, Switzerland main office. Additionally, as makers and sellers of presses and other machinery used in connection with stamp and currency manufacture we found the following firms exhibiting even though these particular operations were not presented and were at most only casually mentioned in their literature: Chambon (France); Goebel GmbH (Germany); Koenig & Bauer AG (Germany); Rotomec S.p.A. (Italy); Tecmo, Tecnica Moderna S.p.A. (Italy); Graphicart AG and Wifag (Swiss). (Swiss) includes Wifag in its grouping as well as Andreotti, etc. Over and above these specific associations, it must be remembered that most printing presses have been used for stamp printing at one time or another, by some country, and one of the main purposes of going to such a fair as this is to see what is new, and usages obviously aren't limited to what is shown.

Well, what is new in printing and what are the trends? Obviously, one doesn't have to go to such a show to find out but shows do sharpen things up and provide a good opportunity to see how things work and how different makes compare. We came back with close to twenty-five pounds of literature and samples that we picked up, so you know we were busy for the four days that we attended.

But the big thing that we have in printing today—and it is not new—is the continuing trend to more and more automation of copy input and plate making. The trend in printing presses, if any, is a little more difficult to discern but it is not to larger and larger presses but to presses with more versatility—presses that require less makeready time, that have improved access, that will take a roll of printing paper and sheet it out as required by the particular job, etc. Yes, press speeds have continued to increase, too, but quick turn-around time from one job to the next is also important. There is also a growing development in the usage of both ultraviolet and infrared for drying the printed work. Letterpress printing is now distinctly in the minority, with offset lithography the present major process. Direct lithography is, surprisingly, being utilized quite a bit also in press conversions, and of course "everyone" points to gravure as the big process of the future. And it will be if they can speed up and cheapen the making of printing cylinders and perhaps also develop a greater use of plates. Here is where the laser is coming in as a top runner method for use in the future in printing base manufacture.

Enough, or we shall have everyone asleep!

But a bit about the show as a general thing: Over 1,000 exhibitors there to sell their products . . . The show housed in 13

large buildings, plus an administrative center building and north and south entrance halls to the exhibit complex . . . all regular buildings joined directly or by second floor walkways except for one gap—and as it showered nearly every day this was most useful . . . so many exhibitors that they overflowed the regular buildings and were housed in several smaller temporary buildings in between ... restaurants in every permanent building-on the side on second floor levels for the most part . . . snack bars located on the main floors with some push-cart vending also . . . only one building with multiple floors—three—with the rest all single story but with very high ceilings so that even huge newspaper presses could be erected.

The exhibition catalog cost \$6.30, had 324 pages, well indexed and in narrow format, and no illustrations except for building layouts. Season ticket cost was \$27.30, daily admission \$8.40. Not many youngsters, women, or races other than Caucasian were seen, and most of the women present were attendants at the booths. Too, many of the booths were really something with their own bars, separate office rooms in which to do business, even in some instances their own individually built second level floors. One company, Heidelberg, took most of one building! Most exhibitors could handle English as well as German, with many having their literature in the common languages of German, English, French, and Italian. Russian and Spanish followed. The Dusseldorf center, of course, isn't used for this one show only and many other shows are scheduled during a year. We counted 24 fairs on different subjects that would be held here in 1977 and 1978, for example.

But to really answer our beginning question—why go? Well, the question can be stated another way: do you want to know something about printing, and if so, how does one go about it? There are obvious ways:

1. Work at it.

- 2. Go to a suitable trade school, pick up more through evening classes, or attend several even more advanced centers, specialized or otherwise.
- 3. Attend trade shows, such as DRUPA. These sometimes have meetings and symposia tied-in but not always. Organizations of printers like to hold conventions each year too, and many times they present seminars.
 - 4. Visit printing plants.
- 5. Obtain books, read articles, etc. There are a number of printing magazines

put out for the trade and there is even a printing and publishing book club.

6. Study examples of printing.

But like many things in this life, it is up to you as to how fast and how far you want to go. We don't claim to be an expert, but starting in 1959 we have attended major trade shows; we also receive several printing magazines regularly; we purchase about ten books a year on various aspects related to printing; also we've watched printing being performed thousands of times. Too, we've written a bit about it. So a little rubs off.

Literature in Review

PHILATELIC FORGERS, THEIR LIVES AND THEIR WORKS, by Varro E. Tyler. 60 pp., illus. Published 1976 by Robson Lowe Ltd., 50 Pall Mall, London SW1 5JZ. U. S. distributors, HJMR Co., Box 308, North Miami, FL 33161. \$8 postpaid.

Readers of the Robson Lowe periodical *The Philatelist* are familiar with Dr. Tyler's series on the famous philatelic forgers. Now the 12 original installments have been greatly expanded to encompass the stories of 84 of the greatest forgers of the past century. Their lives often sound stranger than fiction, giving this book a much-appreciated touch of human interest in addition to the necessary facts and figures. Among the many illustrations are examples of Cinderella-type material produced by these men which often confuses essay collectors. This finely-printed, hard-bound book is worth reading for both pleasure and profit.

BRM

The Postage Stamps of New Brunswick and Nova Scotia, by Nicholas Argenti. Quarterman Publications reprint, 1976. 272 pages, hard cover illustrated. \$35.00 postpaid from Quarterman Publications, 5 S. Union St., Lawrence, MA 01800.

This impressive $8\frac{1}{2}$ x 11 book is a finely produced reprint of the fairly recent, original 1962 work sponsored by the Royal Philatelic Society of London and unavailable for several years. It includes all of the original except for the two color plates, which appear in black and white in the reprint, and additionally embraces a corrigenda and addenda prepared by Dr. Robert Carr to bring the work up to date.

Of special interest to essay-proof collectors are excellent sections on essays, die and plate proofs of the issues plus much information on the production of the two provinces' stamps. Typical are in-depth chapters on American Bank Note Co. papers and perforations. Highly recommended for BNA specialists, also.

Report of Auction Sales of Essays and Proofs

Auctioneers desiring their sales reported should send prices realized to:

Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, WI 53549 or to:

Falk Finkelburg, P. O. Box 237, Coram, NY 11727 for sales of United States essays and proofs.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

Reported by Barbara R. Mueller

For Syngraphists

NASCA Sale of May 27-28, 1977. New York, N.Y.

Obsolete Note Proof Sheets			
Georgia—Greensborough. BANK OF GREENSBOROUGH. 5—5—5—10. \$5. Plates A, B, C \$10 A. BC&Co./BB&Co. Proof (G-390, 398, but no tint plate). Printed on India paper only. Unc., four small punch holes at the bottom of each note	\$550.00		
corner, four rev. stamp hinge remnants. Four small punch holes at the bottom of each note. Rare, unlisted in Sprinkle (\$500Up) Kentucky —Russelville. SOUTHERN BANK OF KENTUCKY. 10—10—10—10. Plates A, B, C, D. Bald, Cousland & Co./Baldwin, Bald & Cousland, red over black, "X" and "TEN" in white. Woman leaning on bale,	700.00		
left; woman churning with children and Grandfather, center; Industry with hammer, anvil etc., right Very Fine-Extra Fine, with horizontal center fold and a vertical paper fold. There are four very small punch holes at the bottom of each note and there are stains and four stamp hinges on the rev	410.00		
steamer under sail in a storm, right.) The India paper proof has been trimmed and mounted on the proper card, the first two notes being horizontal, the second small and under the first, the three 25c notes lie vertically with their right sides up. Unlisted in Sprinkle. Unc., with tear at left outside note	360.00		
the Washington Monument in Baltimore, left; a train etc., center; a U.S. 25c piece, right. Finally, the 50c note has a train crossing a bridge, left; a U.S. 50c piece dated 1837 and a drover watering sheep and cattle, center; a blacksmith, right. Uncirculated, but lower right corner has been pulled away from the mat; taking off the corner tip and then reglued	310.00		

guarding two dead deer and other animals at left; with a girl at right.

The 50c note has an oyster boat under sail with side paddles, left; a garlanded girl, right. Uncirculated, there being three small punch holes in the printed signature block of each note	275.00		
small punch holes in the signature block	1150.00		
one out of the top right corner (both outside the border) with a tear at top just touching the tint plate outside the border (\$500Up) New Jersey—Freehold. FREEHOLD BANKING CO. 1—1—2—3. Proofs on India paper only, February 1, 18—, printed by Baldwin, Bald & Cousland/Bald, Cousland, (F-610, 612, 618 Wait-615, 618, 621). Extra Fine, bald spot on face of boy at left of \$2 note; four reverse stamp	900.00		
hinges, wrinkling in the lower right corner and two small punch holes in each signature block	750.00		
signature block	200.00		
25c. Indian with tomahawk, left; Ceres and child, center. Uncirculated, but rumpled	160.00 775.00		
Uncut Sheet of Giori Test Notes			
A superb uncut, uniface sheet of 32 subjects in green ink. An absolute pristine gem sheet, never folded, with no defects of any kind whatsoever. The sheet consists of 16 faces and 16 backs, so arranged that the one plate could be used to print both sides of the sheet. Originally engraved and sent to Germany to test the new Giori presses, all were supposed to have been destroyed, but a number of individual notes somehow were released and are legally held and highly prized by collectors. We note only one previous public sale of such a sheet, the one offered in Kagin's 308th sale, October 22, 1976. That sheet was a bit crinkled from improper handling by the Post Office. They mention a third sheet that was folded several times. The sheet we are privileged to offer here is evidently superior to both of the others	1300.00		

Book of Essays & Proofs by David M. Cooper

David M. Cooper was an active engraver from the years 1836-1875, being employed first by Annin & Smith of Boston, then New England Bank Note Company, and its successor, American Bank Note Company and finally the Treasury Department and Bureau of Printing and Engraving (1862 onwards).

During his long career, he kept in an envelope (which is on the first page) proof samples of his work. On his death the material passed into the hands of Dr. Batchelden. 68 separate impressions

(\$500.-Up) 100.00

The book consists of the following:

1) A printer's advertising specimen for Annin & Smith of Boston;

2) A corporate seal with eagle's head dated April 1858;

3) A proof of the title of the Bank of California (plate 468) and a rouletted border for the Farmer's and Mechanics Bank of Philadelphia;

4) Four denomination borders (1850's) for one, two and three (2) dollar notes;
5) Another bank note denomination border (\$2), a \$4 element (plate 490)—
2 examples; a \$20 and a 25c border element (plate 702), and two corner denominational ornaments, a \$2 (used for Fr-42) and 25c (plate 701);
6) Proof number medallions for \$3 (corner), \$5 (plate 119), \$20 (2 types) and

\$50. Also, two identical proofs consisting of three signed versions of the Lord's

Prayer by Cooper;

7) One "John Moffat & Co's Genuine" proof (not the John L. Moffat of

California gold fame who always used his middle initial);

8) Plates 126, 127 of the act label for the Act of February 25, 1862, which authorized the first issue of green backs. The semi-circular act engraving was used on the \$5, \$10 and \$50 notes over the vignettes; the straight proof was used on the \$20 at top;

9) Border for the 7.30% notes of August 10, 1861; also Bureau of Printing and Engraving coupons (patented Nov. 24, 1868) for 5% bonds for \$12.50 (\$500

bond) and 62c, for a \$50 bond, (plate 1236),

10) Imprint of the Treasury Department; 50 medallion (used for bonds?); \$20 corner (left and right) denominations, similar to Fr-127, but horizontal, not diagonal alignment; DOLLARS (per drawing for engraving), \$1000 and \$500. Frdesign 29 and \$1,000. Fr. Design 31-a;

11)Two red Treasury seal proofs, the former similar to that used on the \$2. Design 6; the latter with the \$1, design 4. Also, Border designs; four denomination designs for the Bank of Brazil for \$20. Design 103 (rev.); \$5. Design \$20. Design

120; \$50. Design 37; (total 12 items);

12) Border medallions for a \$1,000 note (plate 654); probably for use on bonds. Also, proofs of 4 different upper left and lower right corner designs with U.S. monogram, the lower right example being used on the \$100 note, design 44 (Fr.-199 etc.).

13) The last page consists of 5 Rouble and 25 Ruble denomination designs; four denomination designs for the Bank of Brazil for 1200 and 20,000 Milreis (667), 25,000 Milreis (708) and 50,000 Milreis. Also, there are denomination proof medallions for 25 and 50 Soles (plate 1361, and a 100 Centavos green stamp proof of Bolivia (plate 591). Series 1887. Nine stars and in green. No Scott A-8 was issued in 100 Centavos denomination. Finally, there are borders in blue for the 10 Peso, 100 Peso and 500 Peso notes issued by the Bank of Peru, together with an 1866-7, black on white 10 Centavos stamp (plate 1354) for which no issued equivalent can be found.

Wm. P. Donlon, Utica, N.Y. Mail bid sale of Nov. 10, 1976

WIDE MARGIN PROOF NOTES

Postage and Fractional Currency

5c First Issue Postage Currency, F1231SP. Face of note. New	60.00	80.00
5c First Issue Postage Currency, F1231SP. Back of above. New	60.00	85.00
25c First Issue Postage Currency, F1282SP. Face of note. New	80.00	100.00
25c First Issue Postage Currency, F1282SP. Back of above. New	80.00	73.00
50c First Issue Postage Currency, F1313SP. Back of note. New	100.00	80.00
10c Third Issue Fractional Currency, F1253SP. Face of note with		
autographed signatures of Colby-Spinner. New	75.00	100.00
50c Third Issue Fractional Currency, F1355SP. Colby and Spinner		
autographs. Face of note. New	80.00	95.00
15c Fourth Issue Fractional Currency, F1272SP. Green back only.		
New	125.00	130.00

JOHN HAY COLLECTION BRAZIL. Princess Isabel on "Cinquenta Cruzeiros" proof in blue. Signed by John Hay 75.0075.00 CUBA. Banco National De Cuba. Five progressive proofs of portrait development, of Ignacia Agramonte. Lot of 5 pcs. One signed ... DOMINICAN REPUBLIC. 100 Pesos Banco Central. Die proof DOMINICAN REPUBLIC. Four proofs of vignette Banco Central. 90.00 25.0090.00 125.00 Three additional proofs. Two black, one green. All signed. Lot 100.00 75.00 GUATEMALA. Three vignettes used on bank notes. Two black, one 30.00 40.00 Pesos, "Dos Pesos." Hay signature in reverse. Printed by Ameri-90.00 125.00 45.00 40.00 Logging, Rubber, Pipe Line, Space. Some signed. Lot of 11 pcs. VIGNETTES. Progressive and finished proofs. Some signed. Includ-45.00 50.00 ing four American Bank Note Co. female figure. Total 12 pieces 50.00 70.00PROOFS Progressive and Finished. Interesting group. Mostly signed. 60.00 75.00 52.50 50.00 40.00 50.00 PROOFS. Designs used on Stock Certificates etc. Mostly 6 x 9 in. Some signed. Include: Bank of Italy, California; American Bank Note Co.; State of New York Coat of Arms. Bank of the Com-50.00 60.00American Bank Note Co. All signed. Lot of 9 pieces 40.0055.00 PROGRESSIVE and FINISHED PROOFS. Many signed. 10 pieces ... 35.00 37.50 PROOFS. Vignettes started by Bruce Hay, finished by John Hay. Include female figures, eagles, etc. Lot of 10 pieces 40.00 45.00 HEATH INFALLIBLE COUNTERFEIT DETECTORS **Pocket Editions** First Edition. Brown cover. "With Genuine Bank Note Designs." Published by Laban Heath, Boston 1864. 27 pages 150.00 80.00 80.00 80.00 trated. 32 pages 1864. 17th Thousand Duplicate. Brown cover. The text changes only slightly 80.00 in the Brown cover editions. 32 pages Green cover. Edition unknown as front pages are missing. Text apparently intact with valuable information. No illustrations. 40 pages less two ... 50.00 75.0040 pages intact 50.00 **Banking and Counting House Editions** 1866 Edition of the large brown 7 x 10 issue, for use in banks and by other handlers of paper money. Many illustrations including Postage Currency. Some of the 40 pages loose, but believed to be intact...... 125.00 275.00

For Philatelists

R. A. Siegel, Inc., New York, NY. Sale of April 19-23, 1977

COLUMBIAN ISSUE

Primarily the Award Winning Collection of Joseph W. Moyer

Essays & Proofs

1c-\$5.00 Columbians, Large Die Proofs (230P-245P). Die Sunk on 9 x 6" Cards, 2c 10c & 30c toning specks, most noticeable on		
10c, however in each case only barely affects die, otherwise Very Fine	6675.00	3500.00
(230P-245P). Approx. 8¾ x 5½", 1c & \$5.00 each with small corner margin crease, really insignificant, Very Fine 1c-\$5.00 Columbians, Small Die Proofs (230P-245P). Cpl. Set, all but 30c on Small Gray Cards from the Roosevelt album, 1c creased, 10c, 15c, 50c, \$3.00-\$5.00 tiny toning specks, otherwise		3500.00
Very Fine	2265.00	1850.00
Set, Very Scarce	1405.00	1250.00
5c small margin thin, otherwise Very Fine	1072.00	1350.00
2c & 3c Hori. Pairs, other Vertical Pairs, Nearly All with R. Sheet Margins, one 5c creased, others Very Fine	944.00	1100.00
2c Light Reddish Brown, Columbian Large Die Essay on Card (Brazer 231E-Eb). Die Sunk, 3% x 3", Very Fine, Very Scarce 2c Sepia, Columbian Large Die Essay on Card (Brazer 231E-Eb).		425.00
Die Sunk, 3% x 2%", tiny card thinnings on back far from design, Very Fine, Very Scarce	E.XII	425.00
231E-Ea var). 73 x 63 mm, Card Mounted, "2"s Size as on Issued Stamp but Lacks Thick Shading Bars at Ends of Outer Frame Rectangles, etc., Very Fine & Rare, Unlisted in Brazer	E.XIII	725.00
2c Columbian, Plate Proof on Card (231P). Vertical Pair, bottom stamp minor wrinkle, otherwise Very Fine	70.00	35.00
4c Light Brown, Columbian Large Die Essay on Card (Brazer 233E-Bb). 73 x 61 mm, Very Fine	E.XII	400.00
4c Light Brown, Columbian Die Essay on Card (Brazer 233E-Bb). Cut to stamp size, small tear, otherwise Very Fine	E.VI	30.00
4c Columbian, Plate Proof on India (233P). Vertical Pair, couple natural paper translucencies, Very Fine	60.00	47.50
5c Orange Brown, Columbian Large Die Trial Color Proof (234TC). Die Sunk on 4% x 3%" Card, Very Fine	600.00	675.00
5c Sepia, Columbian Large Die Trial Color Proof (234TC). Die Sunk on 4¼ x 3 % Card, Very Fine	600.00	675.00
5c Blue Green, Columbian Trial Color Die Proof Printed Directly on Card (234TC). 42 x 38 mm, Very Fine		450.00
5c Sepia, Columbian Trial Color Die Proof Printed Directly on Card (234TC). 42 x 38 mm, Very Fine		450.00
5c Dull Rose Brown, Columbian Trial Color Die Proof Printed		450.00
Directly on Card (234TC). 42 x 38 mm, Very Fine	:	
(237TC). 72 x 56 mm, Card mounted, Very Fine, Rare 15c Columbian, Plate Proof on India (238P). Horiz. Pair, Very	,	450.00
Fine	75.00	67.50
Fine	. 110.00	120.00
Unpriced	E.VIII	62.50
wise Very Fine	125.00	32.50

Specimens

1c Columbian, Double "Specimen" Ovpt. (230SE var). Fine & Rare, (normal ovpt. cat. \$225.00, Double "Specimen" listed but		200.00
unpriced)		280.00
Mostly o.g., 2c natural s.e., 1c, 3c, & 4c small thin spots \$2.00		
right margin repaired, \$5.00 minor corner crease Fine-Very		
Fine Appearing Set, Rare 39	50.00	2600.00

Auction Accents

In a recent issue of *The Philatelist*, published by Robson Lowe, appeared an observation that lately essays and proofs seem almost more common than stamps in the market place. The flood of De La Rue archival material is being joined by similar collectibles from the related firm of Waterlow's. The London dealers Bridger & Kay Ltd. advertised such in Journal No. 133. Commenting on their auction sale of Dec. 17, 1976, they wrote:

Perhaps the most interesting section of the sale, was the Southern Rhodesia Waterlow archive material, some of which was sold at about 25%+ over estimate e.g. 1935 Silver Jubilee imperf. blocks of four, Lot 1195 Estimate £351, fetched £440; 1937 Coronation imperf. plate proofs, Lot 1199, Estimated £250, fetched £410. Also the 1940 British South Africa Company imperf. plate proofs Lot 1210 Estimated £250, fetched £410.

The internal Waterlow archive proofs, which De La Rue disposed of last year, were purchased by one of our clients and to establish a valuation we have offered certain selected material for sale. Amongst the rare and superb items contained in this archive are the lower two rows from the proof sheet; these have the printer's corrections and instructions for quantities to be printed. It is interesting to record that the printers when disposing of his paricular archive undertook that no other similar stamps were in existence.

Stanley Gibbons Mixes Syngraphics and Philatelics in Auctions

Bob Stone has submitted an unusual catalog from the British firm of Stanley Gibbons Auctions, Ltd. One half of it is devoted to a sale held March 25, 1977 in Melbourne, Australia; the other half, printed "upside down" in relation to the first, listed a sale conducted in Hong Kong on April 6, 1977.

In both sales, stamps, philatelic essays and proofs, and paper money material were lotted, not in separate categories but grouped under the appropriate issuing countries. The beautifully illustrated catalog included color plates of all three categories. So many outstanding items were sold that it is impossible to even sample them here.

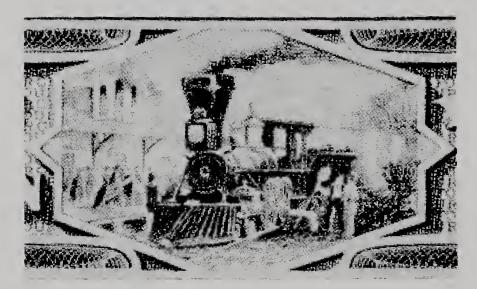
Collectors would do well to consider subscriptions to the auction catalogs of the various international British firms and thereby build up a library of both academic and commercial worth.

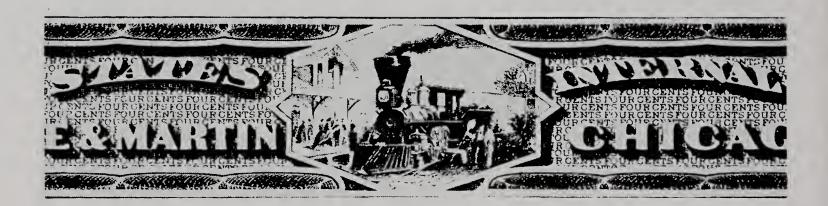
Kelleher Sale No. 533

A comprehensive report by Falk Finkelburg on the very significant Daniel F. Kelleher 465-lot sale of U. S. essays and proofs exclusively will appear in the next issue. The press of deadlines makes it impossible to include it in this issue, and because of the importance of this sale and the many unique items in it we feel it desrves more than a selective survey.

Clifford Leak's

Minutia of Engraving





National Train Vignette for Private Revenue

OLLECTORS who study the early stamps of the United States are not hesitant to laud the precise engraving work on the issue of 1869. Especially outstanding are the stamps' vignette areas, tiny as they are, affording size enough to accommodate the ocean as seen on the 12c, Landing of Columbus on the 15c, and the Signing of the Declaration of Independence on the 24c. Also not to be outclassed in that series are the two and three-cent denominations, respectively showing a post rider and a funnel-stacked locomotive.

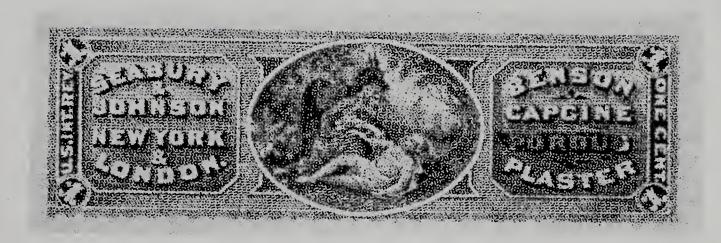
The National Bank Note Company of New York was the able producer of those engravings. In the late part of 1875 this company took over, from a previous contractor, the production of private revenue stamps. The Revenue Act of 1862 imposed taxes, prepaid by such stamps, on such merchandise as matches, patent medicines, perfumes, playing cards, and for a short time, canned fruit.

The vignettes on these stamps reflected many facets—some focused on the virtue of the product while others displayed portraits of vain proprietors. Then there were eagles, allegorical figures, animals, etc.

Among this array there is a particular stamp that has a very special charm. Its attractiveness is akin to that which the National Bank Note people built into their 1869 postage issue. The stamp referred to was used by Lawrence & Martin, a medicine company.

This private medicine revenue stamp, with a vignette area measuring only 22mm x 14mm, shows a complete railroad station scene. There is a locomotive with its tender and rail cars trailing into the background. There is the depot with people standing on the platform. Also in the picture's foreground are two persons, one of whom seems to be a switchman, as he is holding a thrown switch lever.

In light of today's disgraceful photogravure stamp production, it is easy to have a nostalgic aappreciation for the art and the skill of the early engravers.



am fascinated by the field of minutia as it relates to the tiny vignettes engraved by the early bank note companies and am most fond of the work done by the National Bank Note Company of New York. Informative articles have quite broadly covered the postage stamps produced by this company. There is, however, room for a topic in the area of their private revenue stamp production.

An interesting vignette from the revenue group deals with a familiar Bible story. It is a fairly-well engraved descriptive picture on a surface 19 x 14mm in size. In first order, as a reference, is the story in words taken directly from the Bible: "A certain man was going down from Jerusalem to Jericho; and he fell among robbers, who both stripped him and beat him, and departed, leaving him half dead. And by chance a certain priest was going down that way: and when he saw him, he passed by on the other side. And in like manner a Levite also, when he came to the place, and saw him, passed by on the other side. But a certain Samaritan, as he journeyed, came where he was: and when he saw him, he was moved with compassion, and came to him, and bound up his wounds, pouring on them oil and wine; and he set him on his own beast, and bought him to an inn, and took care of him."

The story in picture appears on the revenue stamps used by Seabury & Johnson, a medicine company, makers of Benson Capcine Porous Plaster.

True to the story, the Samaritan has come upon the injured victim and is furnishing aid and comfort. The head wounds have been bound and an arm is being tended to, undoubtedly with the oil and wine.

Now, perhaps a bit of deviation from the real story, but apparently to assure good recovery, is the porous plaster application across the poor man's chest. (An allusion to the company's product?)

The Samaritan's beast stands alertly ready to perform its part of the story—to transport the victim to the inn. Finishing the story are two figures almost vanishing into the distance. These will represent the priest and the Levite, who were without compassion.

The Place of "Investment" Type Articles in This Journal

EDITORIAL COMMENT

NE of our newer members has taken exception to the article in Journal No. 133 by Dr. Stanley Bierman entitled "United States Proofs as Investment Vehicles." She begs us to keep our Journal above such mundane considerations and hew to our stated devotion to "the historical and artistic background of stamps and paper money". It has also come to my attention that some members of our New York chapter expressed similar feelings.

Therefore I would like to reassure all members that I am not about to turn the Journal into a philatelic tout sheet! However, I still maintain that an occasional study like Dr. Bierman's is relevant and not out of keeping with our purposes. After all, very few of us are insulated against the economic and commercial aspects of our hobby, especially when we wish to acquire or dispose of our material in part or in its entirety. We cannot, ostrich-like, bury our heads in the sands of isolation from the mainstream of contemporary philately. We must periodically take note of what the rest of the world is doing. An occasional article in that direction is not inappropriate, in my opinion.

In that connection, I refer readers to the cumulative 25-year index in Journal No. 112, published in 1971. Note the listings under "reviews" on page 166. As early on as Volume 1, No. 1, page 25, our esteemed founder and first editor, Clarence W. Brazer, published an in-depth review of the proof section of Scott's 1944 Specialized catalog. In it he specified price advances and declines. Included are such commercial comments as, "So we see that auction bargains really are not bargains when the next Catalog follows the low price;" and, "With an original supply of only 100 of each [1869 bicolor proofs] and some of these in blocks of 8 and 4, the demand is very strong and prices likely to go even higher." On page 29 of that same issue also appears the first of our "Auction Prices Realized" features.

Thus we have ample historical precedent for briefly turning our attention to investment problems. I believe that our auction price feature in particular is very useful, since it conveys not only price trends but also information about unusual and/or unlisted material. In fact, most of the "news" about our field comes from that source. In view of these facts, I do not apologize for printing Dr. Bierman's article. If and when a similar worthwhile study comes along, I shall seriously consider it for publication. But even under those conditions, the Journal will continue to carry 99 44/100% pure academic-type philatelic/syngraphic articles.

BRM

EPJ a "Glamour" Product?

That's what "Ajax Jakes", the literature reviewer for Robson Lowe's *The Philatelist*, calls our Journal in its June 1977 issue. While we appreciate the accolade, we must endeavour to make our beauty more than skin deep, with an ever-increasing flow of in-depth articles.

Secretary's Report

By David E. McGuire, Membership Secretary Box 189 Route 35, Katonah, NY 10536

Members Admitted

1474	Michel, John, 454 Parkwynne Rd., Lancaster, Pa. 17601 (Essays & proofs of 1851-7 issues) by David E. McGuire
1475	Beier, Paul E., 1810 W. Walnut St., Blue Springs, Mo. 64015 (U.S. & U.N.) by David E.
1476	Jacobs, George, Box 68, Gedney Sta., White Plains, N.Y. 10605 (Dealer) by David E. McGuire
1477	Peters, Jess, P. O. Box 123, Decatur, Ill. 62525 (Dealer) by Dr. Glenn E. Jackson
1478	R. Mueller Ref., 4780 Forter Guich Rd., Aptos, Calif. 95003 (World proofs) by Barbara
1479	Perrin, Jack J., 406 Colonial West, Cherry Hill, N.J. 08002 (All U.S.) by David E. McGuire
1480	proofs and FDC) by David E. McGuire
1481	Drews, Richard E., P. O. Box 464, Skokie, III, 60076 (IIS 10th century) by James E. Lee
1482	Melnick, Herbert, 265 Sunrise Highway, Suite 53, Rockville Centre, N.Y. 11570 (Currency) by David E. McGuire
1483	Rogers, Michael, Box 201, Winter Park, Florida 32790 (Dealer) by David E. McGuire
1484	Gibbs, Robert M., 734 LeMans Way, Half Moon Bay, Calif. 94019 (British Empire rarities, U.S. proofs, essays, specimens and trial colors) by David E. McGuire
	Change of Address
1351	Denison, John C., to P.O. Box 197, Whitehall, Michigan 49461
1336	Gaylord, Henry H., III, to Rural Route #3, Box 36, Bedford, N.Y. 10506
1407	Hoffman, Dr. Daniel R., to 1103 Kingsbury Rd., Washington, Ill. 61571
1391	Kirker, Joe R., Jr., to 8205 Hohman Ave., Munster, Ind. 46321
1228	Maresch, William H., to Suite 703, 330 Bay St. Toronto, Ont., Canada M5H 2S9
1453	Tempesta, John B., to 24 Vadnais St. Easthampton, Mass. 01027
1259	Warren, Dr. Daniel C., to Box 307, Laurel, Md. 20810
	Members Deceased
1389	Holmes, Ralph J.
219	Kimmel, A. Murl (previously listed incorrectly as dropped)
	Enumeration of Membership
	Number reported in JOURNAL No. 134 411
	Gains 11
	Losses
	Net Membership421
	Non-Member Subscribers

Call for Annual Meeting

As directed by the Board of Directors, I hereby call the Annual Meeting of The Essay-Proof Society and announce it as required by the Society's By-Laws.

The Annual Meeting for 1977 shall be held at the Collectors Club, 22 East 35th Street, New York, N. Y. on Wednesday, Nov. 9, 1977, at 7:30 P. M. and will be in session until all business which may lawfully come before the meeting shall have been transacted.

The election of Directors to replace those whose terms expire and any other business as is provided for in Article III of the Society's By-Laws shall constitute the Agenda.

KENNETH MINUSE, Secretary.



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Dr. Douglas Ball

In his February 1977 editorial in

■ The Bank Note Reporter, Editor Austin Sheheen, Jr. had this to say of Dr. Douglas Ball:

"I first met Douglas at one of those "rag pickers" sessions sponsored by the A.N.A. some years ago. Immediately we began a friendship that has prompted many pieces of correspondence, telephone conversations and personal visits. DURING THOSE YEARS I HAVE COME TO KNOW AND RESPECT DOUGLAS AS ONE OF THE GREATEST AUTHORITIES AND TRUE SCHOLARS OF THE ECONOMIC AND FINANCIAL POLICIES OF THE CONFEDERATE STATES OF AMERICA THAT HAS EVER LIVED . . ."

In a past issue of

Ocins Magazine, WALTER BREEN said of Douglas Ball:

"Douglas Ball, author of a splendid long foreword to 'The Register' (Thian's Register of the Confederate Debt), is probably the best informed collector of Confederate States of American material now alive . . ."



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